Watson's Art Journal.

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COMPLIMENTARY PRESENTATION TO MR. GEORGE F. BRISTOW, THE COMPOSER.

An event occurred on Friday evening, the 21st inst., which excited much interest in the musical and artistic world. Mr. George F. Bristow, the well-known and talented American composer, had sat for his portrait to Mr. B. Irwin, an artist of repute, intending to purchase it, but some of his friends and admirers seized hold of the opportunity to show at once their estimation of him as a musician, and their esteem and respect for him as a man, by purchasing and presenting it to him.

As soon as the portrait was finished, the date of the presentation was decided upon, but it unfortunately fell so late in the month of June, that a large number of the subscribers were absent in the country. The meeting was not as large as was anticipated, but it was strictly a representative one. Major-General Sandford, one of Mr. Bristow's oldest friends, was called to the chair, and announced Robert D. Holmes, Esq., late Grand Master of the F. A. M.'s, of the State of New York, as the orator of the evening.

Mr. Holmes, in presenting the gift in the names of the subscribers, made some eloquent and pertinent remarks upon the musical growth of America, and the necessity of fostering the talent that rises above the surface, so that music as a creative art may take its stand in this country side by side with the great painters, poets and inventors. He traced Mr. Bristow's career up to the present time, showing how he commenced his musical life in an orchestra, gaining all the varied and necessary information and experience in, probably, the roughest school of the art, but certainly the most practical. He then brought him before the audience as a Symphony writer, and as the only representative of that, the highest form of music, that America has yet produced, others having simply attempted Programme music. He stated how the Symphonies and Overtures of Mr. Bristow had been performed, with distinguished success, at the New York Philharmonic Society, and afterwards, by Jullien, in this country with his celebrated orchestra, who was so impressed by their beauty, that he took copies with him, and performed them with like success at his concerts in Europe. So that Mr. Bristow has a European reputation, as the only Symphony writer that America has produced.

Mr. Holmes then alluded to the brilliant success of Mr. Bristow's American Opera, "Rip Van Winkle," which was produced at Niblo's Garden by Miss Louisa Pyne, and ran for nearly thirty nights, and would to-day hold the stage, only we have had no English operatic company competent to produce it. This is the opera which Mr. Maretzek offered to produce, but who, after several hundreds of dollars were expended in procuring a translation and the necessary parts of the opera, did not produce it.

Mr. Holmes also alluded to the production of Mr. Bristow's first grand oratorio, "Praise to God," proclaiming it a work of distinguished merit, and stated the fact of the advent of his new great work, the oratorio of "Daniel," which the Mendelssohn Union will produce in the Fall, and which reliable critics pronounce his finest and most striking composition. Mr. Holmes, whose remarks were received with much enthusiasm, concluded, after highly complimenting the artist, by saying that he looked upon Mr. Bristow as the "Coming Man," in American musical art.

Our reporter, who was present, though unrecognized, thinks that one who has so successfully entered the field with Symphonies, Overtures, Opera and Oratorio, might reasonably be considered as a man that had already come. We think our reporter is correct.

Mr. Bristow responded to Mr. Holmes' speech with much feeling and modesty, and General Sandford then adjourned the meeting from labor to refreshment. Our reporter has left no positive record of the proceedings of the evening, further than that General Sandford's health was very cordially drank, to which the General responded in his usual terse and happy style, and that afterwards the health of every Art and Science was duly proposed and responded to, and that the very best and kindliest feeling prevailed until the company adjourned at eleven o'clock, passing in file before the portrait and saluting it. Honor to the composer and the painter.

We would remark, that no testimonial of admiration and esteem was ever more cordially tendered, or more entirely deserved. Americans should be proud of their one representative man in music, and prove their estimation of his mental and moral worth, by stamping the production of his new and truly fine Oratorio, "Daniel," with the seal of success, artistic and pecuniary.

TERRACE GARDEN CONCERTS.

THE second Sunday Evening Concert, at this popular place of amusement, notwithstanding the threatening appearance of the weather, was attended by a large and fashionable audience—in fact, the Garden was crowded. The programme was selected with much care and gave entire satisfaction, for the performance was excellent. June, so far, has been rather a dreary month for out of door music, but it was curious to see how the people flocked to Terrace Garden upon the faintest show of good weather. We believe, however, that the coming July and August, will be rich harvest months for Theo. Thomas and all concerned.

To-morrow evening, the third Sunday Evening Concert will be given, and as there is every prospect of fine weather, we may look for an overflowing audience at Terrace Garden. Tea, coffee, lemonade, edibles of every kind, ice-cream, &c., &c., will be furnished from the hotel, so that no one need go away hungry or thirsty.

"LA FRANCE MUSICALE," AND THE CORRESPONDENT OF THE N. Y. WEEKLY REVIEW.

WE copy to-day an article from "*La France Musicale*," in reference to the mendacious correspondent of the *Weekly Review* in Paris. It talks plain language, and administers a scathing rebuke to the delinquent. Other French papers have also taken the matter up in the same view, and a feeling of strong indignation seems to pervade the critical and professional circles in Paris at so flagrant a deviation from truth, designed to sacrifice the reputatation of an Artist to serve a base business end. We give the article entire.

(From La France Musicale.)

UN INCIDENT REGRETTABLE.

On s'occupe toulours beaucoup dans le monde musical, des pianos exposés dans la section des pianos américains, au palais du champ de Mars, et c'est tout simple, puisqu'ils ne cessent d'attirer d'une façon toute spéciale l'attention des visiteurs. Nous sommes sûr de ne constater qu'un fait universellement avéré, en affirmant que les pianos à queue exposés per MM. Chickering, de New-York et Boston, ont une supériorité très-marquée sur ceux de leurs concurrents. Mais nous comprenons que ceux-ci soutiennent la lutte avec obstination, et s'efforcent de ramener à eux l'opinion publique, qui jusqu'à présent ne leur a pas été favorable. Rien de plus naturel et de plus noble tout à la fois que la lutte de l'intelligence et du travail, quand des deux côtés elle est soutenue avec une entière loyauté. C'est alors une source féconde d'émulation, ou plutôt c'est la vie même de l'industrie et des arts libéraux ; mais si, au contraire, dans une telle lutte, l'un des combattants fait usage d'armes discourtoises, oh ! alors, les consciences honnêtes se révoltent et il appartient aux organes de l'opinion de protester contre de semblables manœuvres.

Ces réflexions nous sont suggérées par un

incident qui vient de se produire à propos des pianos de MM. Chickering, et qu'une feuille musicale de Paris a déjà signalé avec l'accent d'une juste indignation.

On sait que le pianiste qui a, le premier, fait entendre au public, à Paris, les pianos Chickering, a été M. Théodore Ritter. Ce fait, qui s'est depuis répété plusieurs fois, aux applaudissements de tous les vrais connaisseurs, n'etait-il pas déjà une preuve éclatante de la prédilection de cet éminent pianiste pour les instruments du célèbre facteur américain ?

Eh bien ! qui le croirait ? il s'est trouve à Paris un correspondant assez audacieux pour écrire a un journal de New York, le *Weekly Review*, sous la date du 11 mai, un lettre dans la quelle il prétend que "les critiques français, en voyant Théodore Ritter s'efforcer vainement de faire valoir le piano, haussaient les épaules, et que le pianiste lui-même, après le concert, en parlait avec indifference." Il est allé encore plus loin, et il a ajoute que "le *Figaro* seul avait fait mention du concert, en se bornant à lui consacrer une dizaine de lignes, telles qu'on peut les avoir en les payant 2 fr. 50 chacune."

Le mensonge était trop révoltant pour ne pas provoquer une protestation de la parte de l'artiste ainsi mis en cause. C'est ce qui n'a pas tardé d'arriver. Théodore Ritter a adressé à M. Chickering une lettre que nous avons lue, et dans laquelle il déclare non-seulement qu'il n'a jamais tenu le propos que le correspondant en question lui a attribué, mais encore il affirme de nouveau son admiration sans réserve pour les pianos Chickering, qu'il a joués soit dans les concerts, soit à l'Exposition. La même attestation, nous l'affirmons sans hésiter, serait donnée par Mme. Escudier-Kastner, et par tant d'autres pianistes qui se sont fait entendre sur ces merveilleux instruments, si elle leur était demandée.

Qu'on ne vienne pas nous parler, pour justifier un tel procédé, du système des cordes croisées à opposer au système de M. Chickering. Ce systéme n'est pas nouveau; M. Pape, il y a déjà longtemps, a essayé de l'introduire dans sa fabrication, et Erard l'a appliqué à ses harpes. Mais on n'a pas tardé à reconnaître ce qu'il avait de défectueux, et il a été complétement abandonné.

Mais nous craindrions d'abuser de la patience de nos lecteurs, si nous insistions davantage sur cet incident, qui, nous n'en doutons pas, produira l'effet contraire à celui qu'en attendait probablement son auteur; qu'il nous soit permis seulement de déplorer qu'on ait essayé de transporter dans notre pays une forme de publicité que nos mœurs repoussent et que la conscience publique réprouve.

M. ESCUDIER.

[Translation.]

AN INCIDENT TO BE REGRETTED.

There continues to be a good deal said in the musical world about the Pianos exhibited in the American section of the Palace of the Champs de Mars; and the reason is very simple,—because they never fail to attract in a special way, the attention of visitors. We are sure that we only state a fact which is universally acknowledged, in affirming that the Grand Pianos exhibited by Messrs. Chickering of New York and Boston, have a very marked superiority over those of their competitors. But we understand that these competitors maintain the struggle with obstinacy, and endeavor to attract to themselves the public opinion which, until now, has not been favorable to them. Nothing more natural and more noble altogether, than the struggle of intelligence and work, when on both sides it is sustained with entire loyalty. It is then a fruitful source of emulation; or rather, it is even the very life of industry and liberal arts; but if, on the contrary, in such a struggle, one of the combatants uses discourteous arms, oh! then, honest consciences revolt, and it belongs to the organs of opinion to protest against such manœuverings.

These reflections are suggested to us by an incident which has just taken place, apropos of the Pianos of Messrs. Chickering, and which a musical journal of Paris has already commented upon with terms of just indignation.

We know that the pianist who first played publicly in Paris upon the Chickering Pianos, was Mr. Theodore Ritter, who has frequently since then played upon the same instruments in public to the satisfaction of all true connoisseurs; a fact which is certainly a brilliant proof of the predilection of that eminent pianist for the instruments of the celebrated American manufacturers ?

Eh bien ! who would believe it ? A correspondent was found in Paris sufficiently audacious to write to a journal of New York, the *Weekly Review*, under the date of May 11th, a letter, in which he pretends "that the French critics, on seeing Theodore Ritter vainly endeavoring to show the excellence of the piano, shrugged their shoulders, and that the pianist himself, after the concert, spoke of the instrument with indifference." He went still further and added that the Figaro alone made mention of the concert, affording to it only ten lines, which any one can get by paying two francs and-a-half."

The lie was too revolting not to provoke a denial on the part of the artist, thus put to trial on his veracity. This was not long delayed. Theodore Ritter has addressed to Mr. Chickering a letter which we have read, and in which he declares that he has never been guilty of what the correspondent in question has attributed to him, and re-affirms his admiration, without reserve, of the Chickering pianos, which he has played upon, whether at concerts or at the Exposition. The same attestation, we affirm without hesitating, would have been given by M. Escudier, Kastner, and by very many other pianists, who have made themselves heard on these marvelous instruments, if it had been demanded of them.

Let them not attempt to justify their system of over-stringing in opposition to the system of Mr. Chickering. Their system is not new; M. Pape, a long time since, tried to introduce it into his pianos; and Erard has applied it to his harps. But the defectiveness of the system was speedily discovered, and it is now completely abandoned.

But we fear we should tax the patience of our readers were we to dwell longer upon this incident, which, we do not doubt, will produce the contrary effect to that which its author probably expected. Let us, however, be allowed to deplore the fact that an attempt has been made to import into our country a form of publicity which our customs repulse, and the public censure and reprove.

M. ESCUDIER.

THE WEEKLY REVIEW AND A LOCAL PAPER.

The *Weekly Review*, in its last issue, makes the following terse remarks compounded, as usual, of convertible facts and positive misstatements :

"A local paper, called the *American Art Journal*, has lately quoted very largely from our columns, and duly given credit to the WEEKLY REVIEW. This is as it ought to be. But, in its last number, an article concerning Schubert appeared, most ingeniously taken from our criticism on Mr. Theodore Thomas's last Soirée, without credit to the source. This is as it ought not to be."

We certainly have quoted frequently from the *Review*, during the few past weeks, but, as certainly, have not given the *Review* any *credit* for the same ; for we have only quoted from it, to expose the gross and deliberate misstatements and positive falsehoods, which it publishes weekly, from its Paris correspondent E. R. If the *Weekly Review* prides itself upon such "credit," it is welcome to it. In support of this credit we should advise the Editor to republish the letter of M. Theodore Ritter, which publicly brands its correspondent with wilful falsehood.

With regard to the article concerning Schubert, which the Editor complains we did not credit to his paper, we can only say, that if the Editor of the *Review* wrote the remarks upon Schubert which appeared in the ART JOURNAL, that he stole them bodily from Schumann, and put them forth as his own. The article in question, is a translation from the "Gesammelte Schriften" of Robert Schumann, a series of papers now being published in the London *Musical World*. The